

# THE SCHOOL ARTS BOOK

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## THE SHEPHERDS

A TALL, white-bearded shepherd stood beside the sheep as they fed in the sunny green pasture. He watched something moving along the edge of the brook at the bottom of the hill. The little white object he watched was not a stray lamb, for even the friskiest one of all had settled down for a nap that golden afternoon near a clump of red poppies. He watched a little lad searching among the stones of the brook. The shepherd was pleased that the little lad searched carefully for well he knew what a necessary trait patient care is in a shepherd, and he hoped that some day the boy would take his place as head keeper of the flock.

If anything could be more delightful than to spend an afternoon helping to watch the sheep in the open fields, this little lad could not imagine it. From the hill above the brook he could look far out into the wide world. Surely the sky was never quite so blue anywhere else, nor the sunshine so bright as on those grassy slopes gay with more flowers than all the children in the town could gather. Each sheep he could call by name when he tried to guide them with his little staff, as the men did. The lambs were the liveliest of playfellows. All the shepherds were his friends, and

he loved to listen to their talk. But of them all, none knew such delightful stories as the old shepherd, his grandfather.

"Tell me a story," little David had begged that warm afternoon as he rolled in the grass and again his grandfather told him of that other boy David who with watchful care had tended sheep on those same hills near Bethlehem in years gone by. Told of the lion and the bear he had braved when they tried to harm his flock, and of how he was afterwards chosen to rid his country of a powerful and boasting enemy. Armed with no other weapon than a shepherd's sling and five stones worn smooth by the brook, that other David had fought against the giant Goliath and had killed him.

"When you are old enough, you, too, shall have a sling," the grandfather had always added. But this time as the story ended, the shepherd, putting his hand in the bag he wore at his side, drew from it a new sling and held it out to the hero's little namesake without a word. It was almost as large as a grown man's sling, and oh, so white and smooth and shining! David's eyes sparkled with delighted surprise. For a moment he could think of nothing to say. That day as the story ended he had not even wished he were old enough, though he had always wished it, down in the bottom of his heart, every other time.

If the sling were really his, he too, must prove his weapon. Under the spell of the story, down to

the brook he ran to choose five smooth stones as the other shepherd boy had done. That was what the little lad was searching for in the sparkling water as the old shepherd stood watching him.

Through the long afternoon while the shadows lengthened in the pasture, the boy tried his best to sling a stone. It looked like such an easy thing to do when the shepherds did it. But when he tried the five stones flew so wide of the mark they were lost in the grass, and more than one journey had to be made to the brook.

The friskiest lamb could not understand why his play-fellow had deserted him. No little boy gathered flowers—and weaving them into festoons, hung them on the head and over the back of his pets; no one, pretending they went in procession, tried to make them walk sedately. No one came to frolic on the short grass. But how could a lamb know anything about the importance of learning to use a sling?

It had been a great thing to be with the flock in the daylight but if he could sling a stone straight perhaps some night he might be allowed to stay to help guard the flock. That would be the greatest thing yet to do. When his grandfather discovered that this was the reason David tried so hard to learn, he promised that when he could hit a mark he should spend a night in the fields.

In the hollow of the hill, where the banks would break the flight of stray stones, they set up

an old staff for a mark. Not an easy mark for a beginner, to be sure, but day by day David's aim grew more true until at last a stone singing through the air, struck the staff such a blow that it swayed and fell. A shout went up from the interested on-lookers. The sheep and lambs started up with frightened cries. They would have scampered madly to the farther pasture if the calls of their faithful watchers had not re-assured them.

That night the stars shone on David, too, in the field. The short days had come, and when the sun slipped down behind the hills there was a frosty breath in the air. But wrapped in a shepherd's big coat of thick warm wool he did not feel the cold. Nor was he the least bit sleepy, though his big brother at home had laughed at the idea of such a little boy staying awake after bedtime.

A different world from the one he knew this seemed in the starlight. All about was a strange stillness, broken only by an occasional stir, or a soft bleating from one of the flock lying, a dim, white mass in the shelter of the hollow. Few lights burned in the town of Bethlehem at that time of night. The road in the valley was lost here and there among the shadows. The little brook, hidden away in the darkness, might be splashing gaily as ever over the stones, but no sound of its murmur reached him when he listened for it. The pastures seemed unfamiliar places as they stretched away in purple dimness.

From under the warm coat, David looked up at the sky. Lying on his back, he could almost see all the stars at once. Even if little Rachel were there to help as she had done that night when they woke and saw from their beds a bit of sky through the doorway, the glittering stars were too many to count. The shepherds called some stars by name. Could there be names enough for all? Not nearly so many children were in the town and yet there were not names enough for each to have a different one. Perhaps the big stars shared their names with the little ones, just as he was little David. Almost the questioning eyes closed, but the voices of the shepherds roused him, and moving nearer the group, he settled himself to listen to their talk. One was telling of David's special pet, a lamb who, now old enough to know better, had strayed that day into a thicket and was scratched by the thorns. The hurt spot had been washed in the brook, however, and was healing fast. Thus the men talked over each little happening of the day.

Presently they spoke of the beautiful night. It reminded them of one a few years before when an amazing thing had happened. One, and another and another recalled bit by bit what they had seen and heard that never-to-be-forgotten night. Gathering close together they spoke quietly, with reverent voices, and the little lad who had come to share their night watch, heard for the first time the shep-

herds' story of stories. It ran something like this: One day the road through the valley was more alive than ever before with people on their way to Bethlehem. From the pastures the shepherds could see the crowds as they went along, and they wondered where in that little town so many strangers could find a place to spend the night. The inn was not large enough to shelter them all. A common errand, the shepherds knew, brought the pilgrims. The king had ordered that a list should be made of all the people, each in his own city.

After the sun set the road was empty of travelers, but more lights than usual twinkled from the houses as the night came on. The wakeful shepherds, watching in the field, saw the lights die out one after another until only the stars lit up the sleeping town, and shed a soft light on the country round about. The sheep and the lambs lay quiet. The whole world rested in peaceful silence. In the expectant hush of that night, the world seemed to listen and wait as never before.

All at once a beauteous glow bursting from the sky above, lighted up the pasture where the men sat. A glorious angel stood before them, who said: "Behold, I bring you good tidings of great joy."

The shepherds listened with awe, yet gladly to the good news. It was of the long-expected Saviour, this heavenly messenger told. He had come at last. There in the town of Bethlehem they

would find Him; find Him in such a strange place, too, there would be no mistaking Him; find Him a tiny baby lying in a manger.

Suddenly with the angel there appeared a multitude of the heavenly host praising God and saying: "Glory to God in the highest and on earth peace, good will toward men."

When the angels were gone and the last echoes of that glorious song had died away, the shepherds, trusting no harm would come to their flock, hurried to the town. God had sent this message to them, and they would look for the infant Saviour, and King, and tell the good news, too. Many weary years the whole nation had waited for their King.

The shepherds knew where to look. Where the oxen were housed, they found a mother who, because there was no room in the inn, had put her Baby in a manger, as the angel said.

With the wonder still in their faces they knelt in joy before the Christ-child in His lowly bed. A stranger to them all was that gentle mother there, and the man, too, watching over her and her little Son. They had come with the other strangers to be enrolled. Gladly the shepherds repeated to these two, and to all the other people they met, the marvelous news the angel had brought to the world that night. Their hearts were full of gratitude to the great God for His goodness, though

they could not understand all that was meant by the good tidings they had heard.

David resumed his practice with the sling at daylight, for he was a determined lad and could rest satisfied with nothing short of perfect mastery. But the story of the wonderful night haunted his memory. What ever became of the baby? Why had his grandfather never told the story to him before? He determined to ask for every detail of it again? "What a great thing it is to be a shepherd," he mused; "To one shepherd came a kingdom; to other shepherds came the angels with a song from heaven. I'm glad I too am a shepherd, and I will be a good one like my grandfather."

#### ANTOINETTE HAYES

Madison, N. J.

## HANDICRAFT CLUBS

THE CHRISTMAS season is the most stimulating one of all the year to our young craftsmen, as its custom of giving furnishes a strongly impelling impulse to make appropriate articles for conveying their goodwill to others. The outlets for their enthusiasm are the shops, sewing classes and crafts' clubs, the clubs giving the greater freedom to individuality and offering a wider range of processes.

These clubs have the usual officers and a director of craft who is one of the instructors in design and necessarily a craftsman. Their aim is to encourage and offer the opportunity and means for practicing some form of artistic handicraft; to combine the artist and the good workman by putting into whatever is made as much of the element of beauty and as much good handiwork as its members can possibly achieve; to cultivate appreciation for all forms of artistic work by visits to exhibits and museums; to foster good fellowship among congenial spirits, and to make it possible for all to experience that thrill and exaltation which comes to him who does something successfully, who sees a thing grow into a form of beauty, through his own effort and skill.

What can be done in clubs of this kind will depend very much upon the director of craft. The larger his measure of versatility, capability and enthusiasm for work, the greater will be his success and the higher the standards of artistic workman-

ship on the part of his young craftsmen. Among the members, there will be a number with some capacity to design and draw and some aptitude with tools, who will go far towards doing professional work. There will be others who will manifest great enthusiasm to do certain things but have very vague notions of the steps necessary to be taken to achieve them. As a rule these aspire to do something quite beyond their ability to execute and will be sure to meet with failure and discouragement. They must be led to attempt that which will result in an achievement stimulating through its moderate success.

In a large school there are students who, one feels, would make good craftsmen, but they lack interest in anything of the kind, very often through not having seen the products of handicraft. With these there is nothing like the suggestive influence of a piece of metal or wood work, leather modeling, basket work or embroidery, to give an impulse to their interest and focus their desire to make something similar. Especially is this successful if the article has been made by some student, or by the director, and is regarded on his part with a genuine enthusiasm born of successful achievement.

This method of influencing by suggestion will be found to work well with all students. Let them see a copper napkin ring or a paper knife with a monogram or bit of ornament sawed in it with the little toothed thread of steel in the jewelers' saw

frame; or a box or bowl made iridescent with color from a bath of fire in the blow pipe's flame; a buckle, watch fob, pendant, chain, hatpin or brooch having united with their rich chocolate mat surface of finished but unburnished copper the enriching enamels that glow like jewels; a piece of woodwork such as a book rack or box with a simple note of carving, an inlay of thin lead, copper or brass, or a burned-in ornament; a piece of leather modeling such as a card case; a simple piece of embroidery if nothing more elaborate than a collar in cross stitch; a band of beads; a basket;—some one of these will surely stimulate the desire that results in doing.

All processes used are the simplest and most easily comprehended of their kind. In metal, sawing or cutting out the outline in sheet metals—brass, copper, German silver or silver—with the jeweler's saw or tinner's shears, and finishing with files. With these outlines we sometimes combine a bit of pierced ornament or a monogram.

In enameling, little shallow pits are cut with the engraving tools (champleve process) in which the powdered enamels are placed and fired. At present this is done over the direct flame of the blast blow pipe, but we expect to do it in a muffle furnace in the near future.

In wood carving we use a simple piece of ornament executed in old Swiss or German intaglio carving which has no modeling. In embroidery we

use or encourage the use of linen or cotton floss, in large simple treatment.

Bead weaving, basketry, leather modeling, pyrography, wood engraving, all are executed in as simple a manner as possible. The more skillful students do some gem setting in stick pins.

Preparatory to work every craftsman must do his own designing. It may have been done previously in class as our scheme of exercises centered around the home and school, calls for many such designs. As a rule a new one is prepared at the time for whatever is to be made.

It is a most interesting process this thinking out of a design in the material, quite two different things, the making a design of a border, and the making a design for a border on something. What that something is to be, and what its material, and how it is to be done, at once limits the designer. If he should bring up a design which shows that he does not understand these, he must be enlightened, then, governed by his principles of design he must think again more definitely.

His first attempt is crude and primitive. It is criticised and he tries again. A few prints and photographs are shown to him of good work similar to his idea, to aid in its improvement. No one is allowed to copy.

The time for such work is after school hours. Twice a week regularly the clubs assemble. Two

weeks before the holidays one club met every afternoon from 3 to 5 P. M.

Our shop is the large drawing room. As soon as the school session closes tools are taken out of the stock room and arranged orderly in one part of the room. Old unused drawing boards are placed on the desks to save their surfaces, vices are clamped on them and saw boards are screwed down. The blow pipe and its accompanying bellows and pan of cinders for a hearth is connected with a gas jet and made ready for use. Designs are brought out and partly finished work handed to eager owners. Then begins the noise of the work room, questions and answers, sawing, filing and hammering with occasionally the roar of the flame of the blast blow pipe. All are busy, every one intensely interested.

Tools are made whenever possible—nutpicks and nails into leather tools, looms for bead weaving, chasing tools and punches and glass slabs for leather modeling are cut from scraps of old window glass. Many are purchased from the jewelers' supply house with the money voted to the club by the general organization, to which all the school clubs belong. These tools are saw frames, saws No. 1 1-2 and 1, engravers' tools for copper and silver, small jewelers' files, soldering material hard and soft solder, borax and slate, soft solder flux, planishing hammers, drill points and pyropens. Others belong to the school shops, such as

carving tools, pliers, tinners' shears, hammers, anvils,—old smoothing irons will do,—small stationary drill press. Some students buy a few tools of their own, and the private outfit of the director furnishes the rest.

Materials such as leather, copper, brass, silver, beads, raffia, reeds and wood are purchased in bulk and sold at cost as needed. The director or older students furnishing the capital for the first purchase.

All things made must be for use and have beauty. Although everything may not attain to a very high standard of technique and art, they are the means of forming the habit of thinking a way through things and doing them.

One will seek for power of expression and refinement of feeling when there is the demand from within.

**VICTOR I. SHINN**

Manual Training High School, Brooklyn, N. Y.

## AN IMPRESSION OF THE SWISS CONGRESS

OUR first impression of the Swiss people was a cheerful one. It came at about six o'clock in the morning as we were passing through the hotel corridors at Brigue, en route to the breakfast table. There, in plain sight, on a nail on the outside of a chamber door hung a suit of clothes left there to be cleaned during the night. Now this display in itself was not so extraordinary, but for weeks we had been traveling in a country where only a soldier on guard could have influenced the natives to get along without those clothes. All through Switzerland we were charmed with the frankness, honesty and industry of the people. It was quite possible to jump from a window and hit "neither priest, beggar nor soldier." We were again in a land of the free, a land where people talked by word of mouth without undue indulgence in useless and vehement physical gestures.

By rail we traveled through the Rhone valley, along the shore of Lake Geneva to Lausanne, and thence through a stretch of rolling farming country, like that found in many parts of the United States, to Berne. Berne is a city of fifty thousand inhabitants and well provided with good hotels. The Congress brought eight hundred guests and these added to the regular quota of tourists caused the hotels to overflow so that many of the guests roomed in private houses. The grounds around

these houses are in a way not unlike Japanese gardens. A small pond and fountain, gravel walks, trees of many varieties, flowers, charming seats and tables in shaded nooks make a very delightful place to rest in at the close of a busy session. Fortunate were the Congressists who were placed in the homes of the citizens of Berne.

Promptly at ten o'clock, August 2, in the largest hall in the capitol building, the Congress was called to order for its solemn opening. Addresses were made by the President of the Swiss Republic and by the officers of the Paris Congress of 1900 and of the Berne Congress. These addresses were in French or German and each was translated briefly into French or German and English. This was the plan followed throughout nearly all the sessions. It was necessary to hear each discussion three times in order to understand it once. Usually it is sufficiently dull to listen to pedagogical discussions in English; 'tis far worse when they are hurled at you at the rate of three hundred words a minute in the monotonous, suave reading of the French Instructrice, or in the hopelessly impossible tangle of utterances, human and other, from which the enthusiastic German endeavors to extricate himself. There is something very fascinating in watching a German professor as he speaks. It seems at times as if he must have reached the limit in producing new effects and combinations of marvelous

and entirely unwritable whiskers and gurgles of speech. Then there comes a climax when it is evident that he will either master the situation and get the idea out, or it will go off in his head and blow him "all to smithereens."

The regular meetings of the Congress were devoted to discussions of the papers sent by delegates from nearly all civilized countries. These discussions were mainly participated in by the two parties now in evidence in art educational matters in Europe. One party is called the Radical and professes belief in the teaching of drawing in accord with the natural development of the child. The other party, the Conservative, teaches what is generally termed the Geometric System. The discussions covered ground which was thrashed over years ago, in America and had, therefore, nothing particularly new to offer to Americans.

In addition to the regular meetings, there were opportunities provided for those who felt that they had a message of importance to communicate to the Congress but whose names were not on the programme. Many nationalities were represented among the speakers at these meetings, which were held at eight o'clock in the morning. The idea is an excellent one and worthy of adoption in America. Three such meetings were held in English. In one was preached the doctrine of Pestalozzi, in the second was described, with stereopticon accompaniment,

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DANIELS AN IMPRESSION OF THE SWISS CONGRESS

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the praise received from royalty for drawings made by the speaker's son and one or two others, the third talk was a series of stereopticon pictures of schoolwards, schoolhouses, schoolrooms and pupils' drawings.

The exhibits were interesting but often unintelligible to the "foreigner." For the most part they consisted of selected works. The Conservatives showed geometrical drawing. One man exhibited a series of white and colored papers mounted on cardboard so as to produce subtle curves. These he claimed made an admirable beginning for nature drawing when done in light and shade in charcoal or water color. Another exhibit emphasized the importance of first learning the definitions of a few hundred technical terms, lest perchance something be drawn that could not be properly vivisected. A secondary school exhibit contained a series of very interesting sketches from birds, fish, animals and the pose. It was disappointing to have it pointed out that twenty of the best sheets were made by one student. In some exhibits from continental countries, the most childish groupings of models or compositions of landscapes were wonderfully well rendered technically. The technique was always pre-eminent, individuality was second in importance. The exhibits were unique, we could not arrive at any conclusion as to the ages of the pupils doing such work, which represented in conception, about seven-year old children,

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AN IMPRESSION OF THE SWISS CONGRESS DANIELS

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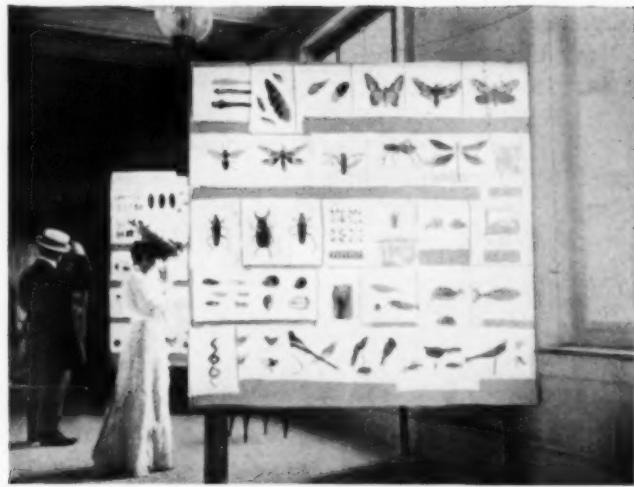
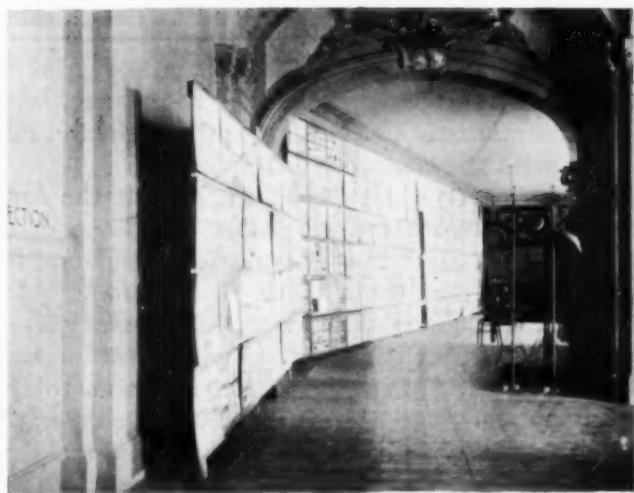
M. Pillet, Director of Drawing, Paris Public Schools.  
Who graciously consented to pose for his picture in front of his  
improvised background.

and in technique the work of high school pupils. A copy of a steam engine would appear dangerously near a painted head labelled, "done at home from reflection in a mirror," while next that sheet might be seen a scarabeus in silhouette. The lack of order or of progression in any exhibit was most noticeable.

The only exhibits showing in an orderly manner work from all grades, the kindergarten, and the high school, were those from the United States. Exhibits were sent from the Horace Mann School and Teachers' College, New York City; the New York City public Schools; Pratt Institute, Brooklyn; Indianapolis; St. Louis; Brookline, Mass.; Springfield, Mass.; the Hyannis Normal School, Mass.; the School of Design, Boston Museum of Fine Arts; and from Miss Wheeler's private School in Providence, R. I.

Among the publishers' exhibits were some admirable charts in design, and some not so good. Excellent drawing models, vases, casts, etc., were shown in abundance, but the exhibit which most attracted the Europeans was an instrument for reproducing drawings on a different scale. This love of mechanical accuracy, of doing things exactly right is commendable to a degree, but individuality in life and art is necessary for healthy development.

The evenings during the week were set apart for social entertainment. On one of these was performed the national dance in costumes which, to the Amer-



1. Exhibit from Springfield, Mass.  
2. Part of the Publishers' Exhibit.

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DANIELS AN IMPRESSION OF THE SWISS CONGRESS

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ican, seem perfectly adapted to hide whatever beauty the human form may possess. The dance, which the assumption of this costume seems to incite, ranks well up with the costume itself.

It was pretty generally admitted that the American exhibits were not surpassed by those of any other country. Being the most complete, they naturally attracted their share of attention. At the close of the Congress they were by request given to Switzerland and will be sent to various other European countries. There can be no doubt as to their influence among the Swiss where the educational as well as the social and political aims are of the highest.

The next Congress will be held in London, in 1908. Messrs. James Hall, of New York City, Charles C. Carter of Denver, Colo., and Ellsworth Woodward of New Orleans, La., were chosen as delegates to the London sessions.

FRED H. DANIELS

Springfield, Mass.

## STOOL WITH WOVEN TOP

THE BEST models in manual training classes combine utility and efficiency, possess artistic merit and are of such a nature as not only to arouse, but to maintain the interest of the pupil.

This stool has been the most successful and popular model of the many which I have used. The ordinary pupil should be able to make it successfully after two terms of ninth grade work.

Its successful construction is dependent, first of all, upon a careful getting out of the stock, (it must be straight, square and parallel) and then upon the accuracy in cutting the mortises and fitting the tenons. Anticipation of the final weaving sustains interest while the woodwork is progressing.

The stock required is as follows and may be either white-wood, cypress, oak, or mahogany according to the inclination (or pocket book) of the pupil. Four pieces,  $1\frac{3}{4}$  inches square and 16 inches long, for the uprights or legs. Four pieces,  $3\frac{1}{2}$  inches by  $\frac{1}{2}$  inch and 18 inches long for the rails and four pieces about  $1\frac{1}{2}$  inches square and  $14\frac{3}{4}$  inches long for the rounds on which the weaving is to be done. It might seem that this was rather large in diameter for the rounds, but experience has proven that a smaller one will bend during the process of the weaving.

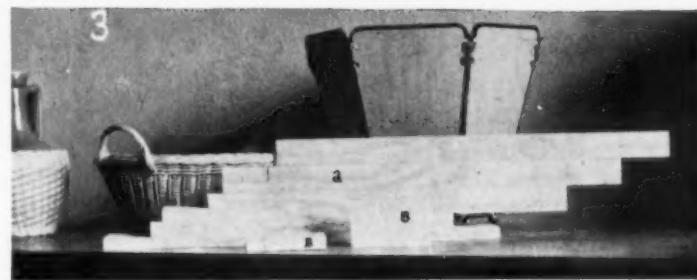
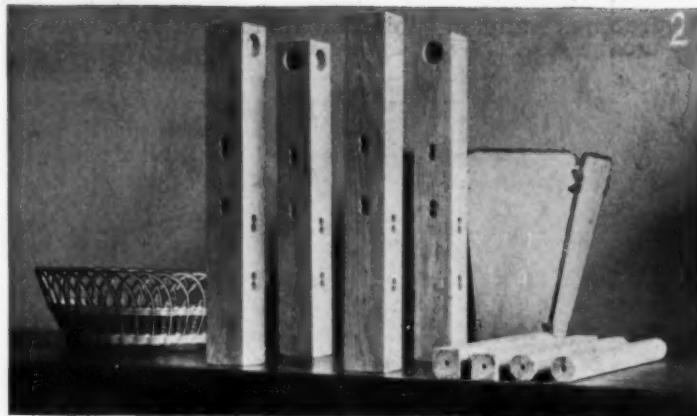
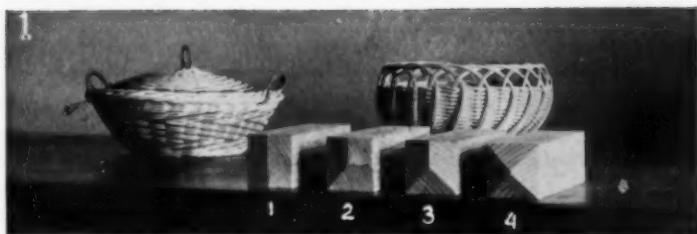
The tops of the legs are sawed off with a back saw and planed down with a block plane so as to form a very flat pyramid  $\frac{3}{16}$  inch high. Square

off a line (with the knife)  $\frac{3}{16}$  inch down from the top end of the pieces and gauge lines across the center of the end both ways. Figure 1 shows the consecutive steps to follow in making this end.

In using this method the center is not lost, and if each surface is nicely finished the diagonals will appear straight across from corner to corner. This is quite essential in so flat a pyramid.

The location of the mortises is as follows: A line  $6\frac{1}{2}$  inches up from the bottom end of the legs marks the lower edge of the upper rail and the upper edge of the lower rail. The mortises are marked off, on opposite sides, above and below,  $3\frac{1}{2}$  inches long and are central the other way. My experience has proven to me that a pupil can cut a  $\frac{1}{2}$  inch mortise much better by using a  $\frac{1}{2}$  inch chisel in the same manner in which it would be used in a mortise and tenon machine. I therefore have  $\frac{3}{8}$  inch holes bored, part way through from each side, as shown in figure 2.

After grouping these pieces as they will be in the finished model, so as to see that the mortises are right with relation to each other, mark off the centers for the holes, which are to hold the rounds, and bore them with a 1-inch bit,  $\frac{1}{2}$  inch deep. These holes are  $\frac{1}{4}$  inch below the edge of the pyramid and central the other way. Figure 2 also shows the consecutive steps to follow in making these rounds. Use the same bit, with which the

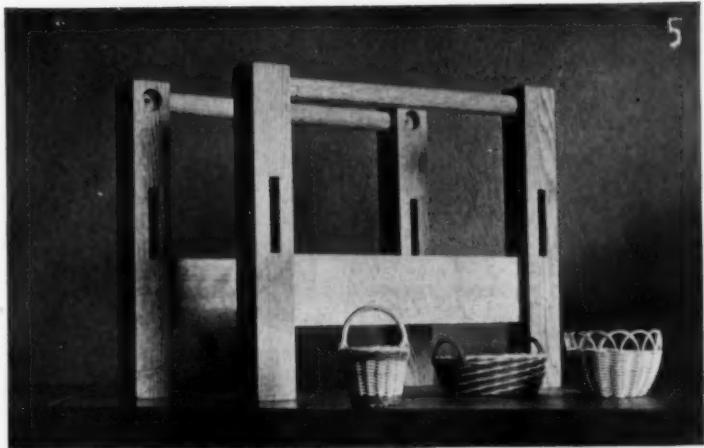


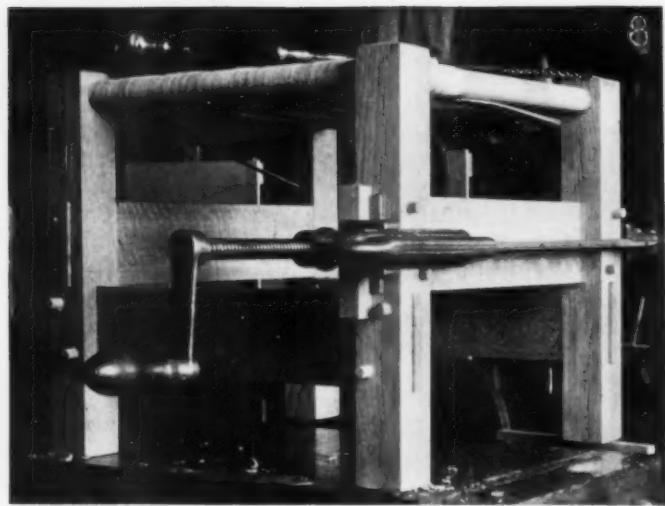
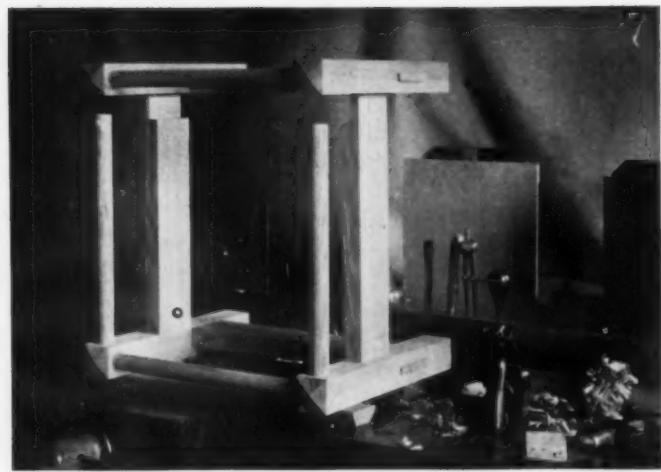
holes in the legs were bored to make the circles on each end of the rounds. If the planing is then done carefully the rounds will fit the holes perfectly.

The tenons on the ends of the rails are 2 inches long and are marked off  $\frac{1}{2}$  inch wide from the outside face. They shoulder only on the inside. This overcomes any visible shrinking of the wood. Figure 3 shows the consecutive steps in cutting



tenons. Notice that the shoulder at (a) is sawed to the line with the back saw. This calls for accurate sawing to lines. Pieces B and B are cut off with the rip saw after the shoulders are sawed down, and should be saved in order to have them to glue on if the tenon is cut down too thin. Figure 4 shows the method of planing the tenons down to

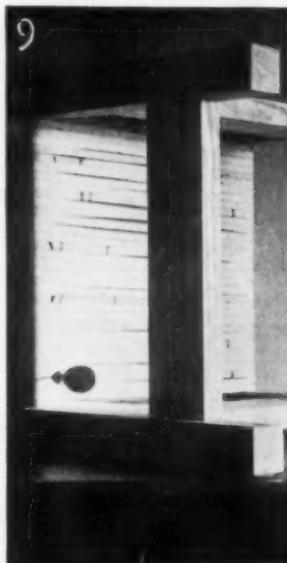


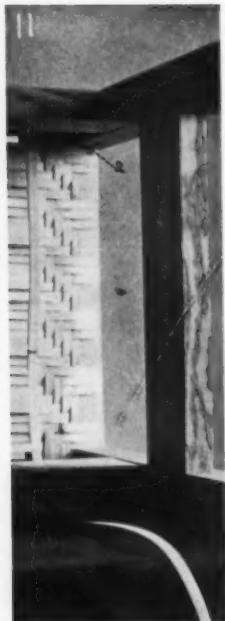
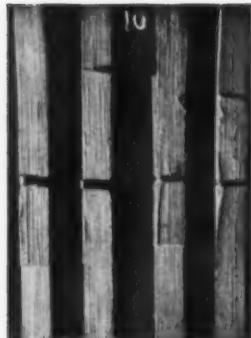


fit the mortises. The rabbet plane is used and the planing is done across the grain of the wood. See that the plane iron is sharp, set the cap iron down close and take small shavings; there will then be no difficulty in chipping off on the edge of the tenon.

In assembling the pieces to form the finished unit put the opposite sides together first, figure 5. Then drive side rails into one of these being sure that they are square with the side and parallel with each other, figure 6. Drive the other side on last, being careful to keep it parallel with its mate while it is being driven down, figure 7.

Tenons will project  $\frac{1}{2}$  inch outside of the legs. This is intentional and is a part of the design of the stool. Clamp up the sides one at a time and bore for the pins, figure 8. These pins are  $\frac{3}{8}$  inch in diameter and may be planed out if no lathes are in the office equipment. They should be made so as to be driven tightly into the holes. Holes to be  $1\frac{1}{2}$  inches deep and to have glue put into them before driving in the pins. Pins are planed off flush with the outside of the legs.





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TURNER

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The work is now ready for weaving the top. If in the finished work, the reeds are to be left natural and the woodwork colored, the woodwork must be finished before the weaving is commenced. If not, the weaving can be done first and the whole finished any desired color. The reeds will take any finish which the woodwork will take.

The illustrations of weaving show reeds  $\frac{1}{4}$  inch wide. Wet the reeds about five minutes in warm water before using that they may be soft and pliable. They should be wiped fairly dry so as not to wet the woodwork while weaving.

Turn the stool bottom side up and tack the reed on to the under side of the round (Fig. 11, a). Let the end project about half way across the stool, and wind around and around until the space between the legs is completely filled, figure 9. Do not wind too tightly as the cross weaving tightens up the work a

great deal. Stop the winding on the bottom side and tack to the under side of the round, letting the reed stop about half way across the stool. These ends will take care of themselves as the cross weaving progresses. The weavers are joined together, on the under side, with bent iron binders or notched each side and wound with either fine wire or stout thread.

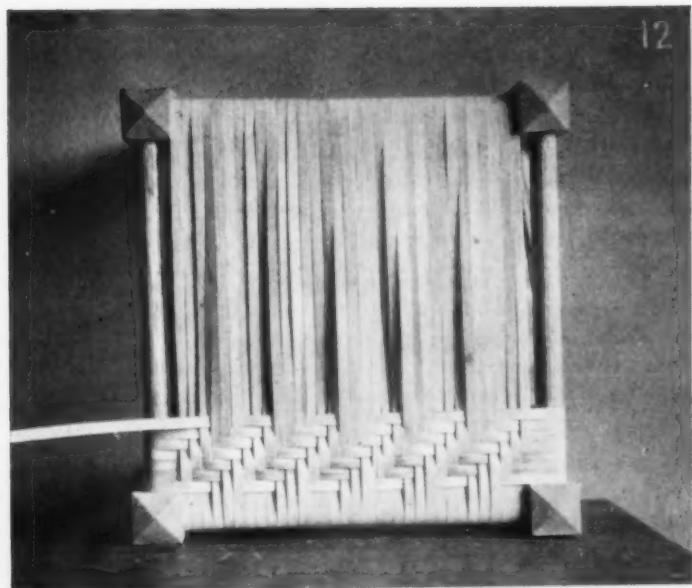
Figure 10 shows each method. When the joining is to be done, hold in place the weave which is already wound by sticking an awl in it as shown in figure 9. This is unnecessary in the cross weaving as that holds itself in place. Start the cross weaving on the under side over three and under three as in figure 11.

Weave from right to left, around the round and upon the top side. The weaver then goes over three and under three, around the left hand round and again underneath. The second row and all other rows are plainly shown in figures 11 and 12, one showing the under side and the other the upper side.

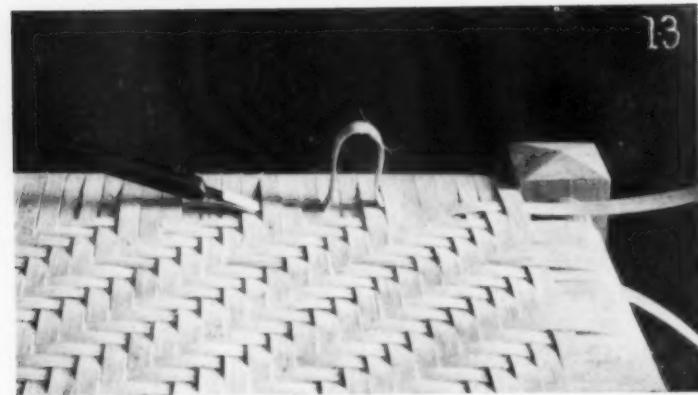
The last few rows will be hard to weave without the use of a knife or very thin piece of wood. The knife is put in between the reeds where the cross weaver is to come out and runs under them so as to form a guide for the end of the cross weaver, figure 13.

Cross weavers are joined the same as the others on the underneath side.

12



13



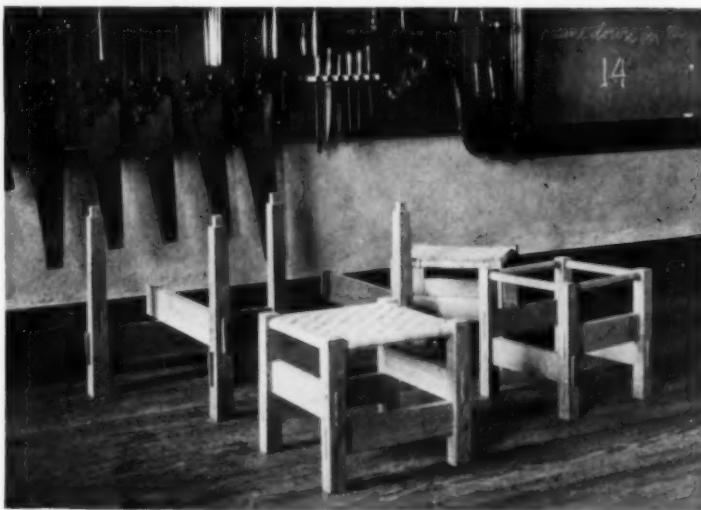
208

Figure 14 shows the complete stool.

If a smaller size is wanted the following dimensions are in good proportion: Legs, 15 inches high,  $1\frac{1}{2}$  inches square; rails, 17 inches long and  $3\frac{1}{4} \times \frac{1}{2}$  inches; rounds,  $13\frac{3}{4}$  inches long and 1 inch in diameter. All other dimensions the same except that the top of the lower rail and the bottom of the upper rail are  $6\frac{1}{2}$  inches up from the end instead of  $6\frac{1}{4}$  inches as in the stool described in this article.

LUTHER WESTON TURNER

Director of Manual Training, Hill School  
Pottstown, Pa.

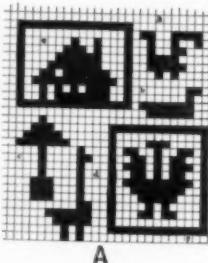


## ANNOTATED OUTLINES DECEMBER

**PRIMARY.** First Year. A. Build decorative objects on squared paper, using colored pencils or water color for the finished result.

These exercises aim to teach simply and in concrete form the fundamental principles of all decorative design, namely Harmony through consistency of parts, and Adaptation or the modification of elements to meet the conditions of make. Of course the primary children know nothing about all this, they are just to build things in squares for fun.

If squared paper is not among the furnished supplies, have the older children make nets of  $\frac{1}{4}$ " mesh for the little ones to use. Take a sheet 6 x 9 and place points a square inch from each corner. Connect these to form an oblong. Place dots accurately  $\frac{1}{4}$ " apart on each line. Connect opposite points, using a hard, sharp pencil.



From some common object in sight, or from animal or other drawings have the children translate into the square language, a, b, c, d. Place a margin line of squares closely around each to form a tile e, f. Use one color only with white or black. The color may be in the ground if colored paper is used for the net. This is valuable for "busy work."

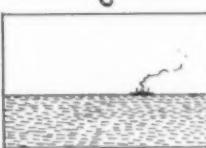
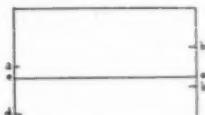


B. Make a Christmas token of some sort, according to the ability of the children.

A tracing of the little Dutchman offering his gift might be colored and mounted on a card, or a small size Christmas picture mounted and temperately and appropriately ornamented. The card B is from Scituate, Mass.

**SECOND YEAR. C. Divide rectangles into two related areas, and make a picture, using water color.**

This exercise aims to lay the foundation for an appreciation of all pictorial design. That which conditions everything in picture making is the law of Space Division. It is here embodied in its simplest form. The problem is to divide an oblong (C) into two related areas by means of a horizontal line. The division must be "free." If the line is drawn at a, the oblong is bisected and one part is a necessary repetition of the other. If at b or b, one part is of necessity twice the other. If at d, one part appears to crowd the other. But if the line is drawn at ee, so that one part is "more than a third and less than a half," the two are related in size as the short and long sides of the oblong are related, and the consistency of such a relation is felt at once by a sensitive mind.



In the middle? Would you rather have your picture suggest that it will be better the next moment, or worse? Shall we have our ship approaching the middle of the picture or leaving it? Why not place

When so much is drawn we will color our picture, and then add a very distant steamship as at Cf. And where shall this be placed?

the steamer, "more than a third or less than a half" of the way across the horizon? A prairie with farm house or some other landscape might be the subject.

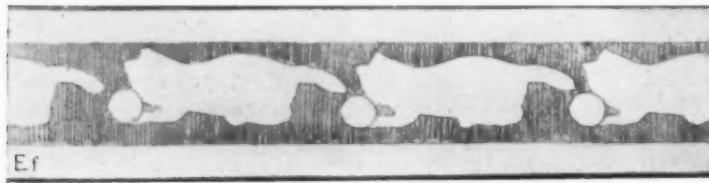
**D. Make a Christmas token appropriate to the grade.**

A tracing of the Christmas tree might be colored and mounted on a card, or a Christmas picture might be combined with an appropriate symbol as a Christmas card. The card D is from Scituate, Mass.

**THIRD YEAR. E. Divide a stripe into three related bands and make a border suggesting movement in one direction. Use animal elements. Color in the first mode.**

The laying out of the stripe and its subdivision may be a wholly mechanical exercise with the ruler. In the bands the measures 1 and 2 should be to each other as in the Greek division.

The units may be cut from card by the children. Such units as a, b, c, d, e, g, and h, are suggested, five for horizontal borders, and two, the dragon fly and the bumblebee for vertical borders. The border shown at Ef is from Westfield, Mass.



**F. Make a Christmas token appropriate to the grade.**

A triptych such as that from the "West School" (somewhere,—name of town not given, see page 239) is a good problem and of interest to children because of the doors to open, with the Christmas symbols upon them.

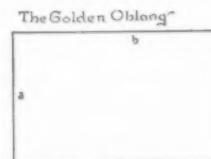
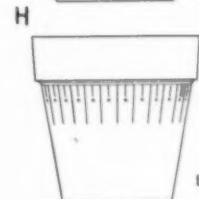
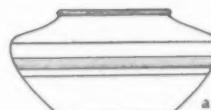
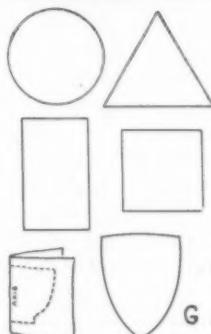
**INTERMEDIATE. Fourth Year. G. Cut from paper a set of geometric figures, freehand, having the same apparent size.**

Cut first a circle two inches in diameter. Use a compass and make a good circle. Placing this on the desk cut freehand, without measuring, a square which when placed not far from the circle shall *appear* to be of the same size, equally attractive. Then cut in order an oblong, an equilateral triangle, and one other shape,—whatever the pupil may wish—all having equal attractive power.

Test the accuracy of these figures by folding upon an axis. Teach the term Bilateral Symmetry.

Practice cutting silhouettes of bowls, flower pots and vases, folding the paper for an axis and cutting both sides at once. Aim to reproduce the proportions and contour of the original.

**H. Design a bowl of good proportions having ornament in the form of stripes, or a border with line elements.**



Proportion:  $a:b::b:a+b$ .

This may well be such a bread-and-milk bowl as one would like to give to his friend at Christmas, or a loving cup of simple design. The vase Ha is from the Horace Mann School, New York.

Cut the design first as a silhouette and plan the ornament upon that. Then trace upon a sheet and finish the drawing in color in the first mode, introducing neutrals if desired. Under certain conditions it is well to have the children purchase small common flower pots, Hb, and after having made silhouettes to correspond and upon them the design for the ornament, to work out the ornament in appropriate color, upon the objects themselves. Paint the designs on the pots in oil color, and when dry, put a thin coat of linseed oil over the whole surface. If this is done the pattern should be in simple band or line borders.

**Fifth Year. I. After reviewing the subdivision of space into consistently related areas, design a winter landscape and color it in the second mode.**

Let the shape be a "Golden oblong," that is one where  $a : b$  as  $b : a+b$ , or an oblong where the sides are in the proportion of 5" to 8" (this is an approximate only, but accurate enough for all practical purposes). Determine whether the picture shall be a vertical or a horizontal. Divide the space into two one way and three the other, Ic; three each way; three one way and five the other, Ie; or into any other consistent groups.

Let the upper horizontal space represent the sky and the lower the snow covered earth. Place tree trunks upon the verticals. Think of a scale of sizes for these. Think of a scale of measures for locating the lower lines of the trunks, where they enter the snow. Make the trunks look as natural as possible in silhouette, Id. No details or frills.

Color in blue and orange, keyed reciprocally, to represent sky and trees. Leave the ground untouched. A deeper tone of gray-blue may be used for the distance.

**J. Design an appropriate frame for this winter landscape, and construct it in cardboard or wood.**

By means of two large right angles cut from paper, decide how wide a frame the picture needs. The proportions of the frame are indicated by the inner edges of the paper angles. Decide upon the value of the frame for this particular picture. Should it be light or dark for the best effect? Decide upon the color hue of the frame. Should it be cool or warm? Decide upon the material from which it shall be made, and upon the ornamentation. Should it have any? Do not apply ornament that does not enrich the effect. A frame should be *less* attractive than the picture within.

The frame at J was made from thin pine wood, colored with water color, and lined with a colored crayon. This is a good Christmas gift for somebody.

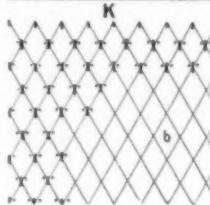
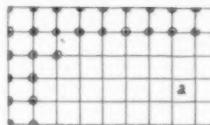
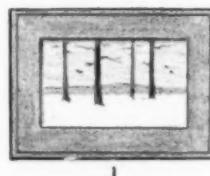
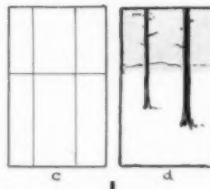
**Sixth Year. K. Make several accurate geometric plans for surface patterns. Use drawing instruments.**

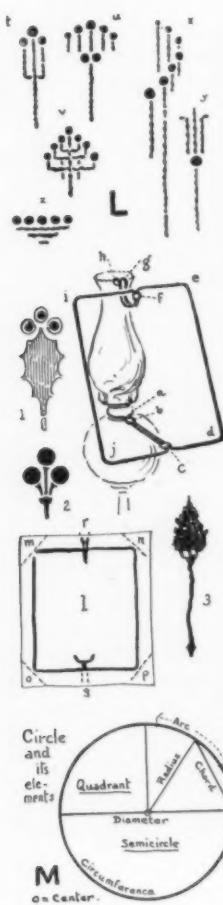
If possible use a drawing board, T square and triangle. If these are not procurable, use the ruler, and depend on duplicate measurements to secure accuracy.

Make plans like a, for full drop regular repetition, and b, for full drop alternate repetition.

Indicate the positions of units.

Collect illustrations of these kinds of surface patterns.





**L. Make a design for a surface pattern and work it out in appropriate material, in the third mode of color.**

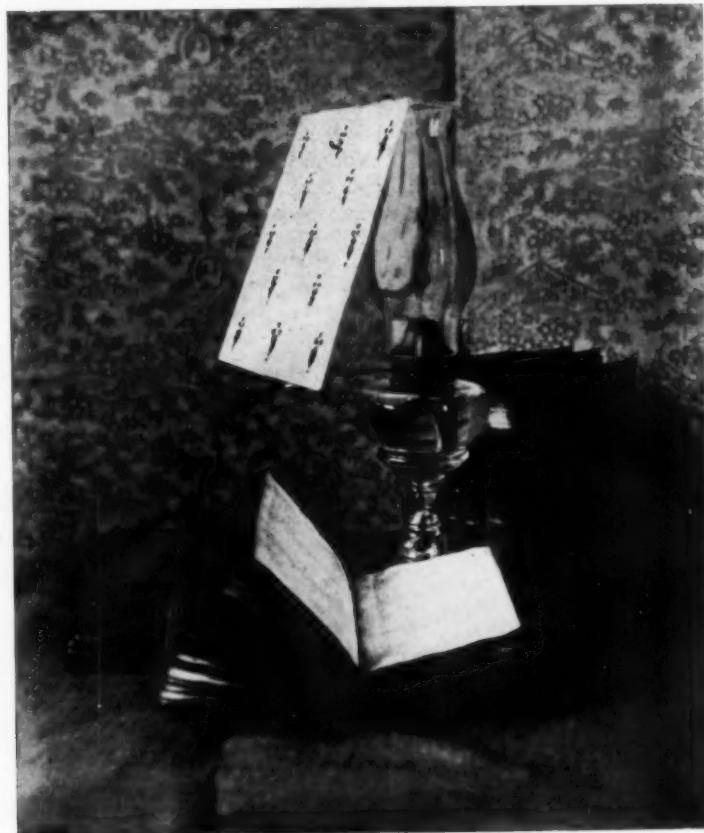
The girls might make a scrim curtain to fit a music cabinet at home, a small book case, or a window. The pattern could be worked in colored thread and designed accordingly in line, or chain stitch and french knots. L, t, u, v, x, y, z.

The boys might make a lamp screen as follows: Take a long piece of wire such as the lightest used in bailing hay.\* Beginning at one end bend a quarter turn (a) to fit on the collar of the lamp; leave a piece straight, from b to c, about four or five inches long; bend a right angle at c, and leave the wire straight to form one half of the lower side, cd; bend a right angle at d, and another at e and at f; at this point bend the wire downward and work the curve from f to g; at g bend downward, then to the left, then upward and over at h to correspond to g; the curve hf is like the curve gf; bend the right angle at f; measure fi to be the same as ef; turn the angle at i; make ij like ed; turn the angle; make jc like dc; duplicate cb; and bend the other quadrant like a. Cut off the wire. Now shape the frame to a perfect rectangular form and the braces to fit the lamp. When the frame will stay in shape without being held

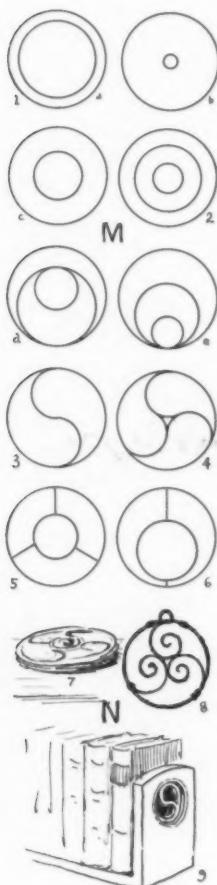
\* At almost any livery stable any amount may be had for the asking.

OUTLINES

DECEMBER



LL.



clamp it at b, c, and f with finer wire wound about it and with the ends twisted together, or better with a "Venetian iron" clasp.

Place the frame face down on a sheet of bond or other thin paper (1), and cut the paper 1-2 inch larger than the frame all around; cut off the corners of the paper as at m, n, o, p. Cut little slits at r and s to make room for the supports. Paste the edges and fold them smoothly over the frame. Cut off the ends r and s.

When the paper is dry, paint the pattern on the screen freehand with very simple units, such as 1, 2, 3, following an original design made by the pupil with very simple elements, in analogous colors. To have it well spaced paint in the corner units first, then the central one; space the others as seems best—easiest—to secure a regular repeat. The screen is shown completed at LL.

#### GRAMMAR. Seventh Year.

**M.** Make a sheet of geometric problems involving the circle and its parts. Use drawing instruments.

Use a drawing board, T square, triangle, and compasses if possible. The compasses are essential. Make a diagram showing the circle and its elements, and work out such problems in space breaking as these: (1) Draw concentric circles of such proportions that the border is the attraction, a; the center b; neither, c. (2) Draw a circle and break

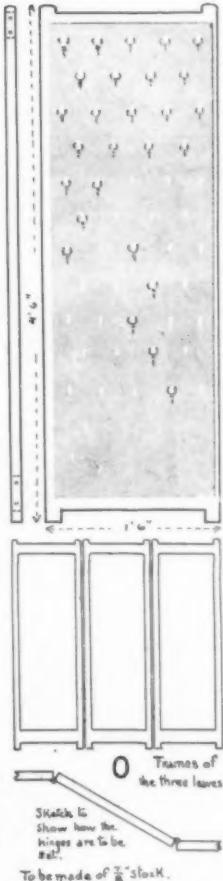
up its surface by means of two eccentric circles of different sizes into pleasing areas. (3) Draw a circle and break up its surface by means of two eccentric semi-circles of equal sizes. (4) By means of three eccentric semi-circles. (5) By means of concentric circles and radii. (6) By means of eccentric circles and other lines. Make original subdivisions of pleasing relations.

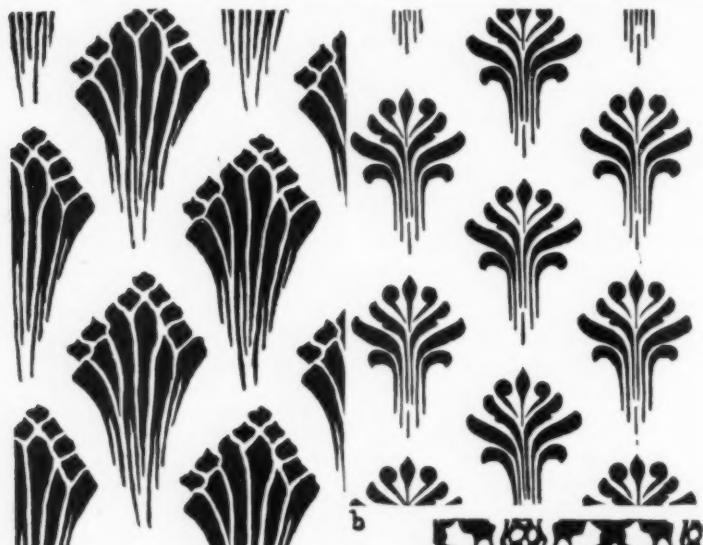
**N. Make some simple useful object which in its structure or decoration involves the use of the subdivided circle. Color in the third mode.**

A selection might be made from such objects as the following: Pocket pin holder of card covered with cloth and embroidered. Pen wiper with leaves of chamois or cloth and cap of appropriate material (7); Coin purse of leather, tooled; Table grill of Venetian iron; Curtain ring of wire or Venetian iron (8); Table book rack with wooden grill ornament (9); Candy box of cardboard; Jewell box of wood.

Make such an accurate structural drawing as may be necessary, and work out the object from the drawing.\*

A complete outfit for Beadwork may be purchased of The Youth's Companion people, Perry Mason Company, Boston, \$1.00; for Pyrography, \$2.00; for Lace Work, \$1.00; for Passe Partout framing, \$1.00; for Wood Carving, \$1.00; for Thin Wood Sawing, \$1.00; for Bent Iron, \$1.15.



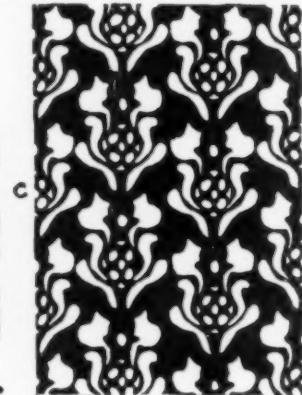


a

P



d



c

**Eighth Year. O.** Make a working drawing for a folding screen of three leaves, having a wooden frame and metal hinges. Draw to scale.

This may be worked out by the class for use in the schoolroom, or by individuals for the home. Size determined by conditions.

Let the structure be simple and substantial, like that shown at O, but leave ornamental details to individual taste.

**P.** Design a surface pattern for the screen using the abstract spot as unit. Color in the third mode.

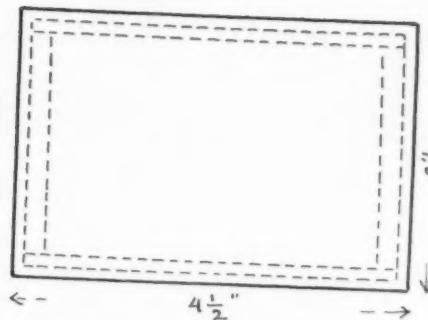
The covering for the screen may be of paper or cloth, and the pattern may be applied freehand, in water color, or by means of a stencil. Use not more than three tones of related or analogous colors, that of the background being one. Of the patterns shown at P, a is from Cambridge, Mass., b from Newton, Mass., c from Malden, Mass., d from Teachers' College, N. Y.

**Ninth Year. Q.** Make a working drawing of a cylindrical box to be constructed in cardboard or of a rectangular box to be constructed in wood. Draw full size.

Let the box be for some specific purpose and designed accordingly,—a collar box, diameter and height determined by the collars; cuff box, diameter and height determined by the cuffs; match box, size and shape determined by box of matches; stamp box, size and shape determined by conditions, etc. Consider the proportions carefully as to pleasing relations also.

**R.** Design appropriate ornament for the object to be constructed, using the conventionalized leaf, stem, flower bands and line motifs. Color in the fourth mode.

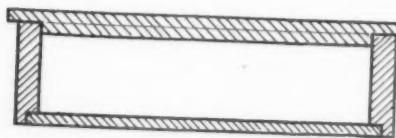
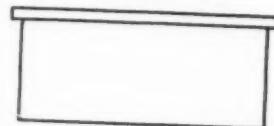
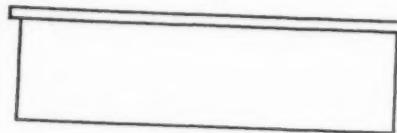
If the box is large a surface pattern for the sides would not be inappropriate. If small, the decoration in spots might be confined to



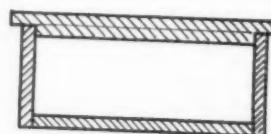
Match Box

Ends,  $\frac{1}{4}$  in. stock  
Other parts,  $\frac{1}{8}$  in.  
stock.

Cover of two  
pieces  $\frac{1}{8}$  in.  
To be put togeth-  
er with gimp  
tacks and brads



Section



Section

R



the cover, and bands only placed upon the sides. If the box is of wood the design might be applied with the pyrograph.

The aim should be a beautiful, useful thing, good in proportion, temperate in ornament, refined in color, and perfectly adapted to its uses.

The match box shown in the illustration was made in an eighth grade, Everett, Mass.

**HIGH SCHOOL. Freehand Classes. Design and make beautiful objects for Christmas gifts.**

Let each pupil select some one object, and work out the structural and decorative elements in a workmanlike manner. Such questions as these must be answered satisfactorily: What are the conditions under which the object is to be used? What then is the most appropriate material? What then should be the character of the design? In view of these facts what should be the color scheme. The freehand classes should deal primarily with objects like collars, cuffs, yokes, sofa pillows, Christmas booklets, cards, illuminated texts, posters, picture books, and the like, things which do not involve complex structural drawings. For suggestions as to subjects see School Arts Book, Vol. III, pp. 142, 208, 391 and 481.

**MECHANICAL CLASSES. Design and make beautiful objects for Christmas gifts.**

For suggestions as to method see previous paragraph. The principles underlying the work are the same, but the mechanical classes should deal with objects requiring working drawings involving three dimensions. Objects should be selected of interest to the pupil, of such a character that he can work them out in appropriate material himself with a fair degree of success. For suggestions as to subjects see School Arts Book, Vol. III, pp. 161, 166, 186, 206, 283, 393 and 482.

## HELPFUL REFERENCE MATERIAL

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- Working Drawing (See Structural Drawing).
- See also School Arts Book, December 1903.

## THE SCHOOL LIBRARY

**The Art Crafts for Beginners by Frank G. Sanford.**

**The Century Co., 1904. 5 x 7, 270 pp., more than 200 illustrations. \$1.20**

This is just the book you have been looking for. It is dedicated to those who feel the need of art expression but who cannot attend an art school, to those who wish to follow the art of the craftsman, and to those teachers upon whom demand is made for knowledge of the crafts. It tells *how to do it* in thin-wood, sheet-metal, leather, clay, basketry, beads, and with the pyrograph, and the book-binder's tools. Readers of the School Arts Book can judge of the style of this volume, both in text and in illustration by referring to the two articles contributed by Mr. Sanford last year. (January and March, 1904). The Art Crafts is undoubtedly the best single reference book yet published for those who want to make a start by themselves. Among the unique features may be mentioned the opening chapter on Design, and the Tables showing how to mark the hour-lines on sun-dials and how long the sides of gnomons should be for twenty-nine representative cities of the United States.

**The Legends of Parsifal by Mary Hanford Ford.**

**H. M. Caldwell Co., Boston, 1904. 5 x 7 $\frac{1}{2}$ , 102 pp.  
Cloth, 75 cents. Red limp ooze calf, \$2.00.**

What teacher has not longed for an authoritative rendering of the legend of the Holy Grail? Miss Ford has made a most painstaking study of all the versions of this great legend, untangled its various threads, and spun a straight story from them. After recalling the scenes of Wagner's masterpiece Miss Ford recounts the historical sources of his material, discusses the origins of the legend, and the various religious and philosophical doctrines involved in it, and then tells, with elucidating comments, the story itself with admirable spirit. One does not soon forget such closing words as these: "In all ages the fragrance of the Grail has lingered about the senses of man . . . We should throw wide the gates of the Grail castle for all men . . .

Knowing for the first time what it means when love enters life." The frontispiece is Watts' Sir Galahad.

**The Folk-Lore Readers by Eulalie Osgood Grover,  
Atkinson, Mentzer & Grover, Chicago, 1904.**

Three volumes of this series have appeared: The Primer, 112 pages, 30 cents; Book One, 112 pages, 30 cents; and Book Two, 156 pages, 35 cents, all richly illustrated by Miss Margaret Ely Webb. Teachers of drawing have not always been able to refer children to their school books for illustrations of the principles of design, representation and composition, but the time has come, at least where these Folk-Lore Readers are used, when this can be done. The cover designs are consistent, and well spaced, and the illustrations are extremely clever in conception and well composed. For example, in the Primer, which contains 80 illustrations in outline and one color, a red tint, when the "Story's begun" the book is open, the flowers are awake and the little bird listens, but when the "Story's done" the book is closed, the flowers have gone to sleep and the little bird is flying away. Above the Index, a little girl watches expectantly while a fairy opens a wonderful little house with a golden key—and above the Vocabulary, a little boy drills his alphabetical toy soldiers. "A was an Apple-pie, etc., " here appears as an incident in the history of the Letter-Block family. Jack and Jill are real children with a pet dog and a pet cat, who live in a handsome Colonial house. Jack builds a house in the backyard and puts malt into it. Jill's cat chases away the rats, and Jack's dog worries that cat. Tommy Tinker's dog visits Jack's. It was Jill's cat that got into the cupboard, and this Jack and this Jill had that experience with the pail of water. Towards the end of the book we learn that Jack's last name was Horner! Children are simple fascinated with this *organized* Mother Goose realm. The illustrations are just right to trace and color for use with language papers, or for practice in coloring. The teacher of drawing is fortunate who finds these readers in his primary schools.

### THE NOVEMBER MAGAZINES

#### Booklovers.

In color printing this number falls behind the previous one. The four plates are from pictures in the Waggaman Collection, Washington, described by Miss Leila Mechlin. A Radical Experiment in Education, by H. Foster Bain, describes the School of Education, Chicago University. Needless to say the article presents the best side of that much discussed school. One has really to visit the place more than once, with his eyes and ears wide open to secure the shades for making up the real picture. On page 606 is a portrait of Senator Hoar in three values, by Louis H. Ruyl. In and About Old Hampton contains several good pencil sketches by F. H. Desch, and on pages 660 and 661 are two clever brush-point sketches reproduced from a current Japanese magazine. Read A Poetic Festival by Alvan F. Sanborn. Inland children will enjoy The Fisheries of New England by William S. Birge, and seashore children will enjoy Mountain Cabins by Phebe Westcott Humphreys. High school students drawing from life will be interested in Politicians and Caricaturists, p. 730.

#### Century.

Sagittarius and the autumn wreath on the cover are worth preserving as suggestions in design. The Frontispiece, St. Gaudens' Statue of General Sherman, is a brilliant drawing by DuMond, well rendered in color. Even the Century does not often present an article so admirably written and so adequately illustrated as the Evolution of the Horse by Prof. Osborn of Columbia. The Trackers of France contains seven rather novel illustrations by Bernard B. deMonvel. Notice the clear strong outlines, and the almost shadowless rendering of values. Timothy Cole presents The Washerwomen by Goya. Aylward's half-tone plate in The Sea-Wolf is another masterpiece. (Do you recall any of his previous drawings?) The distant light sky is whiter and brighter than white paper! Compare it with the color of the margin. Charlotte Harding's pictures in A New Occupation impress one as having been poorly printed, but that is almost impossible.

One must attribute the spotty and muddy grayness of effect to a medium which did not reproduce well, and an unsuccessful experiment in the use of the tint. Why is the roll of wire fencing in the foreground, p. 70? There is a good reason for it. And how skilfully it is drawn! Henry Wolf's wood engraving from Stuart's Judge Stephen Jones, is a rich, clean, masterly piece of work. Compare it with the fuzzy handling of the American Horse-Woman plates. Examine Frederick Gruber's faces in An Impossibility. How full of individual character and expression a few lines and dots can be! The double picture in colors by Maxfield Parrish for Keats's Autumn is rather theatric. A section of the left hand part two inches wide, one inch above the lower edge of the picture, is a charming piece of well composed color, except for a heaviness and harshness in the dark greens. Zogbaum's pictures for Our Modern Blue Jacket are good. Davidson's plate, p. 94, is an excellent study in values. The sky is especially successful. The Japanese Tableaux are wonderfully suggestive of Japanese prints! The coloring of the Tiger and Cobra plate, p. 125, is as vicious as the subject demands! If Art, The Pursuer, p. 147, is wholly true, what is the use of teaching? The Japanese Signboards, pp. 157, 158 will remind teachers of spelling often found in American public schools in these spellingmatch-less days.

### Country Life.

A suggestion of great space, air and light in the cover. Racing Pigeons in Flight, by A. Radclyffe Dugmore (The Frontispiece) is a photographic triumph, but teachers will find page 40 more useful with its ten fine portraits of pigeons. Another astonishingly fine photograph is the lower one on page 31. A cock and hen just right for copying in outline to color are in the upper corners of page 33 (another on p. 22). Everybody interested in school window gardens should read Growing Bulbs in Sand and Water p. 55 and those at work on the problem of school gardens should read Flowers for the Autumn by Thomas McAdam. The twelve illustrations, some of them superb, contain suggestions for design, notably the first on p. 43, and the last on p. 46. More suggestions for decorative design

will be found on pages 55 to 57. High school students of structural design will find seventeen helpful examples of fire places in Mr. Holtzoper's article, pp. 50 to 54. Read the note about Agricultural High Schools, p. 94. Fine pictures of the Teetering Sandpiper are found on p. 60, and of English Setters on p. 62-64.

### Craftsman.

A "Charles Wagner Number" full of inspiration to all who are open towards truth. If you haven't time to read all, read Two Days with M. Wagner by George Wharton James. It will whet your appetite for more of the man of Simple Life. A Second Lesson of Sculpture by Irene Sargent is, if possible, better than the first one by Barr Ferree. The best concise statement available concerning Ancient Greek Encaustic Portraits is that by Randolph I. Geare, pp. 142 to 157, with eight fine half-tones which afford opportunity for comparing the portraits with other studies from the same subjects found on coins and in the round. Some of the splendid plates illustrating the Tiffany Exhibit at the St. Louis Exposition lead one to ask himself again where the line should be drawn between nature and art, between fine jewelry and "artificial flowers." Artistic Handicrafts for Women, from the German of Heinrich Pudor, by Irene Sargent, is illustrated by plates which might be discussed by high school pupils with reference to fundamental principles of design. Include the Picturesque Bellows, pp. 222, 223, in the discussion. Consider both structure and ornament. Include also the designs shown among the advertisements, especially those from the Craftsman Workshops.

### Harper's.

A good number for the study of types of colored illustration. The frontispiece is an excellent example of three color printing. The Charge, p. 835, of printing in two complementary colors and black; the plate at p. 838, of two analogous colors and black; that at p. 896 of one color on a tinted paper; and that at p. 920, of black on a white paper. The illustrations for the first article show effects produced by black and one color, with the color subordinate; those for A House of

Cards show effects from a similar combination but with the color dominant. The first series is made up of outdoor effects, the second of interiors. Does this account, in part, for the artists' choice of schemes? Why? These illustrations by Orson Lowell for a House of Cards, are certainly very effective. The pen work is admirably clean and sympathetic. Study the rendering of the various textures on p. 908. Compare the plate by Alice Barber Stevens, p. 855 with that by Fletcher C. Ransom p. 873. Which is the more sincere, temperate, truthful and convincing? The plate at p. 896 is one of Stern-er's best. Notice especially the subtle changes in value by which he has produced the charming young woman in white. Compare this white gown with that on p. 921. Charlotte Harding's illustrations, pp. 957 to 963 are odd in composition, unbalanced in some cases, and peculiar in that things look alike indoors and out. Some of the children are capitally posed,—unconscious, childlike in attitude.

### House Beautiful.

Mr. James William Pattison of the Art Institute, Chicago, writes on Edmond Aman-Jean and the Japanese Influence, and Oliver Cole-man on Decorative Picture Frames, or rather upon the work of W. C. LeBrocq, a New York frame maker. After reading such an article it is well to recall the simple rule that a frame should not be more attractive than the picture it frames. Students of architectural design will do well to meditate upon the extremely simple, economical, and adequate plan for a two-story house by Joy Wheeler Dow, pp. 10, 11. Students of metalry would better send for the Portfolio of The Jarvie Shop if the two designs on p. 3 are fair examples of what it contains. Enjoy for a moment the restful beauty of the Living Room, p. 28, and of the Courtyard, p. 29. The Office, p. 30, is refreshingly sensible in detail.

### McClure's.

There are two capital school articles A Passport to Paradise by Myra Kelly, illustrated by Frederick Dorr Steele in pen and ink with a tint block (one in crayon and the tint block), and The Parent by M.

H. Carter with crayon drawings by W. Glackens. The illustrations in both cases are sketches but true to the life as every "insider" knows. When an opportune moment arrives read The Black Roan of 265 to the Grammar children, expurgating a word here and there if you think best. Out of the Jaws of Death will delight the boys studying United States history. There is a good supply of material for a football poster in Howard Gile's illustrations for the Passing of the Vet. Notice the portrait of Grover Cleveland, p. 4. The face is notably indicative of the man.

### **New England.**

Inland children will enjoy both the text and illustrations of Amy Woods' Shipwrecks Along the New England Coast, and those living in new towns will enjoy the article on Easthampton, among the oldest of Massachusetts towns. On p. 346 is Bissell's Science, a group ornamenting the Palace of Manufactures, St. Louis, and on p. 347 is St. Louis and the Guiding Spirit from the Purchase Monument, by Niehaus. Two other examples of Exposition sculpture are given on pp. 348, 349.

### **Outing.**

Honesty in Football and Across Country Running have illustrations which afford suggestions to the designer of posters for athletics. There are pictures of Rams of different breeds on pp. 174, 175. Country children will enjoy the pictures of London Streets in Vance Thompson's The London Cabby. Read The Men who Tamed the Cow-Towns by Arthur Chapman, and lift your hat to them. A. Z. Baker has a thoroughly mad leopard on p. 140, in four tones of gray. The tree trunks on the cover are admirably handled (evidently by Maxfield Parrish) but the near-by foliage is a failure—made of lint or something fuzzy.

### **Printing Art.**

The color harmonies are as follows:—Cover, second mode, orange and blue keyed reciprocally; Ad, at p. 124, third mode, Y-C-group;

Ad, at p. 126, first mode, blue; Ad, at p. 128, first mode, O-Y; Book pages, at p. 154, and Ad, at p. 184, third mode, O-Y; Inharmonious color schemes at p. 168 (green crude, too low in value for the dark gray); at p. 174 (either red more orange, or blue more green, would have improved it); at p. 180, (blue and red too near same intensity). Pamphlet covers, after p. 166, are well mounted. Frontispiece by Maxfield Parrish, a superb piece of work from every point of view. Of the representative book pages, p. 143 is excellent; pp. 144, 145 show ornament too loosely related to the text; p. 146 has two sample pages which would have been better if the last line of type on each had been omitted—the lower part of each is crowded; p. 147, ornament too spotty and obtrusive; p. 148, the first good in its way, the second confused and therefore poor; p. 149, headpiece charming as a decoration to go with type; the best among the other pages are the first on p. 151, the second on p. 154, both on p. 159, the first on p. 160. There is a novel book plate—a good one, on p. 161, and some good initials on p. 165.

#### Scribner's.

Frontispiece by Walter Appleton Clark a somber but rich piece of color, the violet-red rose being a very effective touch, just right in hue, value and intensity. Guérin's illustrations for *Such Stuff as Dreams are Made of*, are marvels of invention and admirably reproduced. They show wide intervals in hue and intensity and very narrow intervals in value. The second paper on The Royal Academy is illuminating and adequately illustrated. How well Hogarth could do an interior! (p. 561). The portrait of Gainsborough by himself, p. 565, is a fine study in values. The characteristic drawing by Leonardo, p. 571, is worth prolonged study. Notice especially how well the third dimension is suggested without the aid of retreating lines. Compare it with Reuterdahl's drawing, p. 600. The burning main mast is nearer, in effect, than the boat in the foreground. William Hurd Lawrence has a fine study in values on p. 617.

#### St. Nicholas.

Queen Tixi of Ix begins this month with a clever frontispiece in pleasing color by Fred Richardson. The next illustrations, pp. 2 and

3, are even more successful, but on pp. 4 and 5, the darks are obtrusive. The next three illustrations are better and the last, a full page in color is admirable, especially in the rendering of the velvet gowns. The pen drawings for *The Little Brother of Loo-Lee Loo* are what the art students would call "a little tight,"—a bit mechanical and inflexible in outline,—but pretty good in other respects. Compare the lines used with those on p. 3. Take the lines of the drapery, for example. *How to Study Pictures* by Charles H. Coffin, "a series of articles for the older girls and boys who read *St. Nicholas*," starts admirably and promises to be a notable addition to the literature of the subject. Mr. Coffin begins with the old masters—the most difficult place to begin. *The Practical Boy* by Joseph H. Adams, is exactly fitted to the needs of teachers who want to introduce carpentry and don't know how to begin. It gives an elementary manual training of the very best type. There is a notable illustration at the foot of p. 56, by Lester Ralph. In pencil? In pencil and pen? Admirable as a decorative picture whatever the medium. *The Début of Daniel Webster* (entertaining enough!) contains several drawings of turkeys worth saving for next Thanksgiving's language work.

### Studio.

One of the richest pieces of color ever published in a magazine is the superb plate from Frank Braugwyn's *Study for a Decorative Panel*, p. 71. Notice the composition, the scale of values, the two scales of color, warm and cool, the glowing atmosphere of the whole, the scale of intensities from dark violet red to vermilion, the subtle gradations between yellow and orange in the foreground. This is a masterpiece of decorative art. The Studio Talk and that which follows is, for the art teacher, the most valuable part of the magazine this month. Notice the lower vase, p. 69; the polar bears, p. 70; the black-and-whites, p. 75; the leaded light, p. 81; the iron cross, p. 83 (and the bed room hung with sample prints!). Study the designs for sporting cups, pp. 90, 91; for Initials, pp. 93-95; (There is no possible question as to the justice of the awards), and the metal work, p. xi. Frederick Sandys' pictures seem to me of unreal people, except per-

haps *The Red Cap*, p. 10. *Swiss Architecture* is admirably illustrated, pp. 17-26. Pages 27-50 contain nothing but warnings (for young students).

### **World's Work.**

Teachers of geography cannot afford to overlook *Harvesting the Wheat* by Isaac F. Marcosson, with its thirty splendid illustrations, the most extraordinary of which is that on p. 5467, nor *The Rich Kingdom of Cotton*, by Clarence H. Poe, with fourteen pictures, among them, four of the cotton plant at short range. *Business Buildings Made Beautiful*, by J. M. Bowles, has fourteen fine plates, among them one from the Marble Fountain in the Manhattan Hotel, New York, by Tiffany.

### **World Today.**

In the illustrations, p. 1401-1415, the yellow tint is a bit too yellow for the best effect, especially where it extends beyond the field of the picture. How much better in effect are the two pictures on p. 1408. The otherwise admirable illustrations in *Delia Austrian's American Woman in Art*, have too much yellow around them. Compare pp. 1434 and 1435. This article is worth preserving. Among the illustrations are *Mother and Child by Brush*, *The Pot of Basil* by Alexander, *Mrs. Roosevelt* by Chartran, and *Mrs. Carl Meyer* by Sargent. Teachers of Geography will find *The New Galveston* worth showing their pupils.

### **Miscellaneous.**

In the October Critic is a clear half-tone of St. Gaudens' fine bas-relief of Robert Louis Stevenson.

The Outlook for Nov. 5 contains a fine example of structural design, the City Hall Station in the New York Subway, p. 564, some good drawings by Furlong in his article on Morocco, *The Land of the Evening*, and a few suggestive studies of seed-packs by Rosalind Richards, pp. 620, 621. *The Signals of the Sea* by Arthur Hewitt has fine pictures of light houses, lanterns, etc.

Everybody's for November contains Washington, the fourth in the series of American Cities In Pencil, by Vernon Howe Bailey. The reproductions are rather poor.

The Chautauquan for November takes its readers most entertainingly through Hanover, Hildesheim and Brunswick. Twenty-four good illustrations make the trip almost real. Anna B. Comstock writes of Seed Distribution. The burdock, thistle and aster are shown as illustrations. The three antique silver bowls unearthed near Hildesheim in 1868, and shown on p. 290, are admirable in design.

The Perry Magazine for November has an article on Leubach, by Maude B. Dutton, and one on the Suggestive use of Pictures by Lillian L. Price. Miss Moore continues her series of short studies of Great Artists and their Paintings.

In the Ladies Home Journal for November is John C. Van Dyke's Story of Watts' "Love and Death," and a cleverly illustrated article on the use of Scissors and White Paper, in making silhouettes of various sorts.

There is a good article in The Arena by William Ordway Partridge on American Art and the New Society of American Sculptors.

The Monthly Bulletin of the Boston Public Library, the subscription price of which is only 25 cents per year, is indispensable to one who wishes to keep posted as to the best latest books in all educational lines.

## EDITORIAL

**T**O CHILDREN December means just Christmas. The whole month is a preparation for that royal holiday.

O never fading splendor !  
O never silent song !  
Still keep the green earth tender,  
Still keep the gray earth strong ;  
Still keep the brave earth dreaming  
Of deeds that shall be done,  
While children's lives come streaming  
Like sunbeams from the sun.

**C**L The Christmas story is told for the children this year by Miss Antoinette Hayes. The Outline gives directions for the making of a few things suitable for Christmas gifts, and the Supplements contain material useful in preparing souvenirs of the happy time. For the sake of us all do read once more what I said about Christmas Gifts by the Children in the Book for December, 1901, and if you can find a copy of Handicraft for February, 1904, read what Arthur A. Shurtleff has to say about Differences in Presents.

**C**L Let us work for Beauty in our gifts as never before, especially in all that we do in school. A simple salutation if prompted by a loving heart outweighs in value all the presents a selfish heart can buy and give for effect. As we plan our Christmas tokens let us recall the words of the old monk to young Gerard,\* "A scroll looks barren unless a

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\* The Cloister and The Hearth, Chapter I.



# CHRISTMAS EVE ·A STORY·



Grade VIII N. Adams  
Massachusetts -

border of fruit and leaves, and rich arabesques surround the good words and charm the sense as those do the soul and understanding." Three of the examples of Christmas tokens sent to the Editor last year, are reproduced here-with, one from primary and two from grammar grades.

¶ The teacher who has taught for years asks herself as the Great Birthday approaches, Is there not some new phase of the celebration that I can bring to my children? Yes; there is a little book called Christmas in Other Lands, by the Review of Reviews Office, London and New York. You will find a good article on The Origin of Christmas Customs in the Saturday Evening Post for Dec. 24, 1898. In the Christmas Century, 1888, is an



entertaining and richly illustrated account of *A Christmas Mystery in the 15th Century*, by Theodore Child. But perhaps you would like best of all, the Christmas Bulletin of the Washington County Free Library, Hagerstown, Maryland, prepared by Miss Titcomb, the Librarian. It gives a Christmas bibliography. I am not sure that you can get a copy of this useful pamphlet, published in 1903, but a stamp or two would enable you to find out for yourself.

¶ The suggestions for design this year are inspired by the holly. The true mistletoe is a foreign plant. The family is represented in America only by the Phoradendron, found from New Jersey to Illinois and southward. The holly family is comparatively large and of large extent although the standard representative of the family loves the moist woodlands from Maine to Pennsylvania near the coast, and throughout Virginia and the south. The holly is a handsome sturdy looking little tree, in New England usually less than twenty-five feet high, of which that shown in the plate is a fair example. But no photograph can hint at its beauty of color in the winter when the white snow heightens the effect of its shining dark green leaves and scarlet berries. A spray of holly is shown in the other plate, with its spines set like so many swords and bayonets to hold at bay the enemy which has robbed all other trees of their leaves and fruit.



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Only the fully armed trees are able to withstand Jack Frost.

**H**olly was originally Holy. The tree was always green, a symbol of enduring life, its berries were red, the color of love. Its fresh cheerful appear-



ance in the midst of snow and ice was a reminder of the joy which the trials of life could not dim. Then the thorns were a reminder of the Passion without which the Birth might have been forgotten, and the berries were like drops of blood. The Holy-tree was a favorite decoration in the old days

both in Germany and in England. It is now in such demand in New England for the holly-day decorations, that in many localities the trees have been nearly exterminated by the ruthless holly merchant. Do your children know Shakespeare's Song of the Holly,<sup>1</sup> and Christmas Holly<sup>2</sup> by Eliza Cook, and Under the Holly Bough<sup>3</sup> by Mackay? You might read them Susan Hartley's pretty little story in verse called Holly.<sup>4</sup>

¶ The pictures in outline for coloring may be called A Dutch Treat, Ready for the Children, and Christmas Morning. The first is a tracing from a hektographed drawing some supervisor of drawing sent me last year without his name. Let me thank him for the drawing here and now. The third is from that charming Folk-Lore Primer by Miss Grover. The drawing is by Margaret Ely Webb, and is here reproduced through the courtesy of the publishers, Messrs. Atkinson, Mentzer & Grover of Chicago.

¶ The most important, the most inspiring and the most enjoyable meeting of the year, so about fifty supervisors of drawing say, is that of the Council of Supervisors of the Manual Arts, to be held this year at Hartford, the first Friday and Saturday in December. The membership of the organization is limited to forty active members, to one hundred

1. Open Sesame, Vol. II, p. 363. 2. Poetry of the Seasons, Lovejoy, p. 292.  
3. Open Sesame, Vol. II, p. 359. 4. Nature in Verse, Lovejoy, p. 280.

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**EDITOR****NOTES**

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associates, elected only on the recommendation of two active members to whom the applicant is known, but the papers discussed at the meetings are available to all through the Year-Book of the Council. The buyer of this Book not only secures a mass of thoughtful notes by some of the best supervisors in the country—information to be found nowhere else,—but helps besides to make possible more and better reference material in the future, for every penny received from the sale of the books goes into making the next volume richer and more complete. This publication is the expression of a group of earnest people whose only interest is in seeing professional standards raised. No commercial house profits a cent. Five hundred dollars will be expended upon the forthcoming Year-book, that it may be a worthy successor to the three volumes already published.

¶ The many friends of Nathaniel L. Berry, Supervisor of Drawing, Newton, Mass., will be glad, but not surprised, to know that the Newton exhibit of drawing at the St. Louis Exposition was awarded both a diploma and a gold medal. Probably no supervisor in the country is more honored and loved by all his teachers than is this quiet, unassuming man, who has risen to his present position through his own persistent practice of an art he loves as a means of helping children whom he loves no less.

¶ Several letters to the Editor have asked for something on Venetian Iron work in the schools. That subject will be considered at length in an illustrated article by the Editor in the January or February number. It is a pleasure to announce that the January number will have as its chief attraction an article by Miss Dora Miriam Norton, of Pratt Institute, on Painting Water Color over Charcoal, illustrated in colors.

¶ If you are thinking about introducing elementary weaving and other simple hand work into your lower grades it would pay you to send ten cents in stamps to Atkinson, Mentzer & Grover 238-240 Adams street, Chicago, for samples of their Bogus Paper-Weaving Mat, devised by Miss Seegmiller of Indianapolis, and of their Tilo Matting, beautiful in color and in texture.

¶ Is Drawing still in a water-tight compartment in your schools? Then it is "dry," and artificial and impotent. Knock away the partitions. Let it out. Let it permeate every school exercise. A thing does not become fine art by having something added to it, a thing is fine art when it is done finely from start to finish.

## OCTOBER COMPETITION

### DECORATIVE TREATMENT OF PLANT FORM

#### AWARDS

##### First Prize, \$5.

David Gwillow, Grade IX, Wakefield, Mass.

##### Second Prize, \$3, each.

\*Margaret Carley, Grade IX, Newtonville, Mass.  
Vivian H. Gunn, Grade VIII, Ansonia, Conn.

##### Third Prize, School Arts Book for a year.

†Fay Thompson, Grade IV, Delaware, Ohio.  
‡Greta Vivian, Grade VIII, Ansonia, Conn.  
Katherine L. Havens, Grade IX, Newton, Mass.  
Charlie Pittenger, Grade V, Pontiac, Illinois.  
Helen Wilcox, Grade II, Bristol, Conn.  
Bessie Pollard, Grade IX, Easthampton, Mass.

##### Fourth Prize, Packet of Nature Drawings.

Florence Crateau, Grade V, East Pepperell, Mass.  
Eva Dike, Grade VIII, Delaware, Ohio.  
Raymond Donias, Grade IV, Easthampton, Mass.  
Ruth Gates, Grade IV, Indiana, Pennsylvania.  
Ernest Jackson, Grade IX, Wakefield, Mass.  
Winnefred Knight, Grade VIII, Delaware, Ohio.  
Reginald W. Remick, Grade VIII, Methuen, Mass.  
Percy D. Spaulding, Grade VII, North Scituate, Mass.  
Bessie Valerie, Grade VII, Everett, Mass.

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\*The entire set of thirty drawings from the Horace Mann School, Grade IX, Newtonville, Mass.

†The entire set of twenty-three drawings from the North Building, Grade IV, Delaware, O.

‡The entire set of twenty-four drawings from a Grammar School, Grade VIII, Ansonia, Conn.

### HONORABLE MENTION

- Laura Adamson, Everett.  
Dorothy Bacon, Bristol, Conn.  
Bessie Baker, Delaware, Ohio.  
Elva Beekman, Delaware, Ohio.  
Alton Bennett, Wakefield.  
Omer Bergeon, E. Pepperell.  
Margaret Boynton, Pepperell.  
Emma Brierley, Easthampton.  
John Brown, Bristol, Conn.  
Margaret Buffum, Easthampton,  
Eunice Burbank, N. Scituate.  
Ruby Butler, Wakefield.  
Catherine Case, Bristol, Conn.  
Margherita Chase, Pepperell.  
Irving E. Church, E. Pepperell.  
Wilhelmina Cookson, Everett.  
Helen Copeland, Newton Centre.  
Eva Dike, Delaware, Ohio.  
Emma Doyle, Easthampton.  
Dora Dubois, Easthampton.  
Elsie Durphy, Everett.  
Hays Ferguson, Durango, Colo.  
Florence Fitzwater, Delaware, O.  
Ruth Gates, Indiana, Pa.  
Eugene Girard, Easthampton.  
Adelard Gosselen, Easthampton.  
  
Francis Guernsey, Easthampton.  
John Hill, N. Scituate.  
Arnold Hiltbold, Easthampton.  
Abe Hobb, Woonsocket, R. I.  
Hillman Hunnewell, Reading.  
Harold Ingraham, Bristol, Conn.  
Mabel Jacques, Everett.  
  
Frank Kessler, Easthampton.  
George Kimball, Everett.  
Orlindo Koerner, Delaware, O.  
Hazel Leach, Woonsocket, R. I.  
Inez Litchfield, N. Scituate.  
Harold Locke, Everett.  
Bessie Longfellow, N. Scituate.  
Alice Lounds, Easthampton.  
Blanch Lucas, Pontiac, Ill.  
Lottie Madson, Pontiac, Ill.  
Janet Malcolm, Indiana, Pa.  
Mary McCarthy, Bristol, Conn.  
Emma McIntire, Reading.  
Lucil Mitchell, Pontiac, Ill.  
Allene Moore, Princeton, Ill.  
John Mutter, Easthampton.  
Irving Nelson, Bristol, Conn.  
Iona Oatman, Indiana, Pa.  
Eva Oldaker, Delaware, O.  
Estelle Oliver, Wakefield.  
Grant Payton, Durango, Colo.  
Henry Pepin, Easthampton.  
Bertha Perry, Everett.  
Netty Ring, Easthampton.  
Helen Ryan, Pontiac, Ill.  
Margaret Simonds,  
Woonsocket, R. I.  
Thomas Slattery, Southampton.  
Isabelle Thomas, Skowhegan, Me.  
Teresa Tully, E. Pepperell.  
Lievin Vanlever, Woonsocket, R.I.  
Henry Welch, Delaware, O.  
Harold West, Methuen.  
Laurence Wheelock, Everett.

October drawings should be better than September drawings, of course, and those submitted were much better. Again, Massachusetts led in the number contributing (Why not? More than ninety per cent of the school children are under supervisors of drawing).

In ranking the drawings the jury considered first, thoughtful delineation, then, in the order given, good arrangement within the space, consistent values, beautiful color, effective handling. Master Gwillow's drawing which received the first prize, was no better in delineation, in arrangement or in handling than some others, but in notation and color it was in a class by itself.

Three sets of drawings gave the jury much pleasure and perplexity: one from Newton, Mass., one from Ansonia, Conn., and one from Delaware, O. From any one of these sets drawings might have been selected worthy of the second, third and fourth prizes, but as there were individual drawings from other sets equal in every respect to such as might have been selected from these three for the third and fourth prizes, preference was given to the others, that the prizes might be as widely scattered as possible. The jury decided to award one second prize to the best drawing in the set from Newton, the other second prize to the best in the set from Ansonia, the first third prize to the best drawing in the set from Delaware, and to give honorable mention to the entire set in each case. For a long time the drawings of Greta Vivian and Vivian Gunn of Ansonia hung in the balance before a decision was reached as to which should receive a second prize. It was hard to decide between V.G. and G.V.! One was *very good* and the other was *good, very!* Vivian Gunn finally won on handling, but Greta Vivian had to be given a third prize at least.

The set from the Horace Mann school (IX Grade), Newton, was remarkable for excellence in delineation; the set from Ansonia (VIII Grade) for arrangement and color (notably individual and original arrangement, and notably beautiful color schemes); and the set from Delaware (IV Grade) for delineation and color. This set contained twenty-three drawings of trees in autumn foliage, by children from eight to ten years of age. There was not a poor drawing in the lot. For good expression of tree shape, for placing on paper, for clear, rich coloring, and for individuality in handling, the set as a whole surpassed any set of tree drawings the members of the jury had ever seen.

The first and second prize drawings and some of the others will be published in connection with the Outline in the October number of the School Arts Book, 1905.

The editor wishes to thank all who contributed drawings, and to suggest that if the first competition is judged in the schoolroom and only the half-dozen best drawings are sent, the postage will cost the teacher less, and fewer children will be disappointed in the final awards.

Please hold closely to the Outline. Some drawings had to be thrown out for nonconformity.

### THE EYE SENTIENT

At even or at noon-tide — in the rush  
Of morning labor hastening to its toil,  
Through narrow courts and mews, fog-dimmed, a-hush,  
Or down broad streets sun-spangled as with foil,  
It ever searches, searches early, late,  
To grasp the beauty set so thick around —  
Would clasp, enfold and revel in it, found,  
And stay therewith a longing naught can sate.  
In smoke-belched cloud it marks a noble swell,  
On rain-wet pave a subtle, pearly glint,  
Sees in the gutters' tide a volute whirl,  
Or mounts to where webbed wires seem to hint  
Of patterns interwoven. Naught can cloy  
That eye 'fore which stands Nature's art revealed —  
It surfeits in the beauty thus unsated,  
Yet in its surfeit longs for further joy.

— James Parton Haney

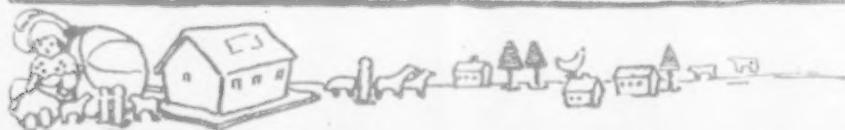




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*We thank Santa Claus for our presents.*

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*Ready for the Children.*

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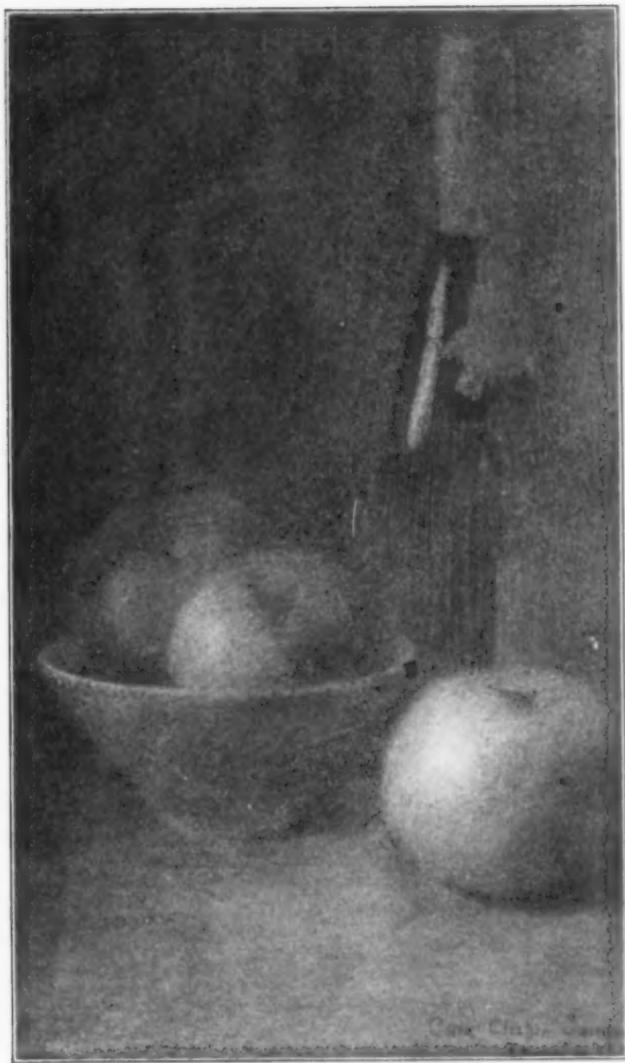
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I. Charcoal Drawing of Group.

ILLUSTRATION



2. The same, with Watercolor a

TIONS FOR MISS NORTON'S ARTICLE.

SUPP



2. The same, with Watercolor added.

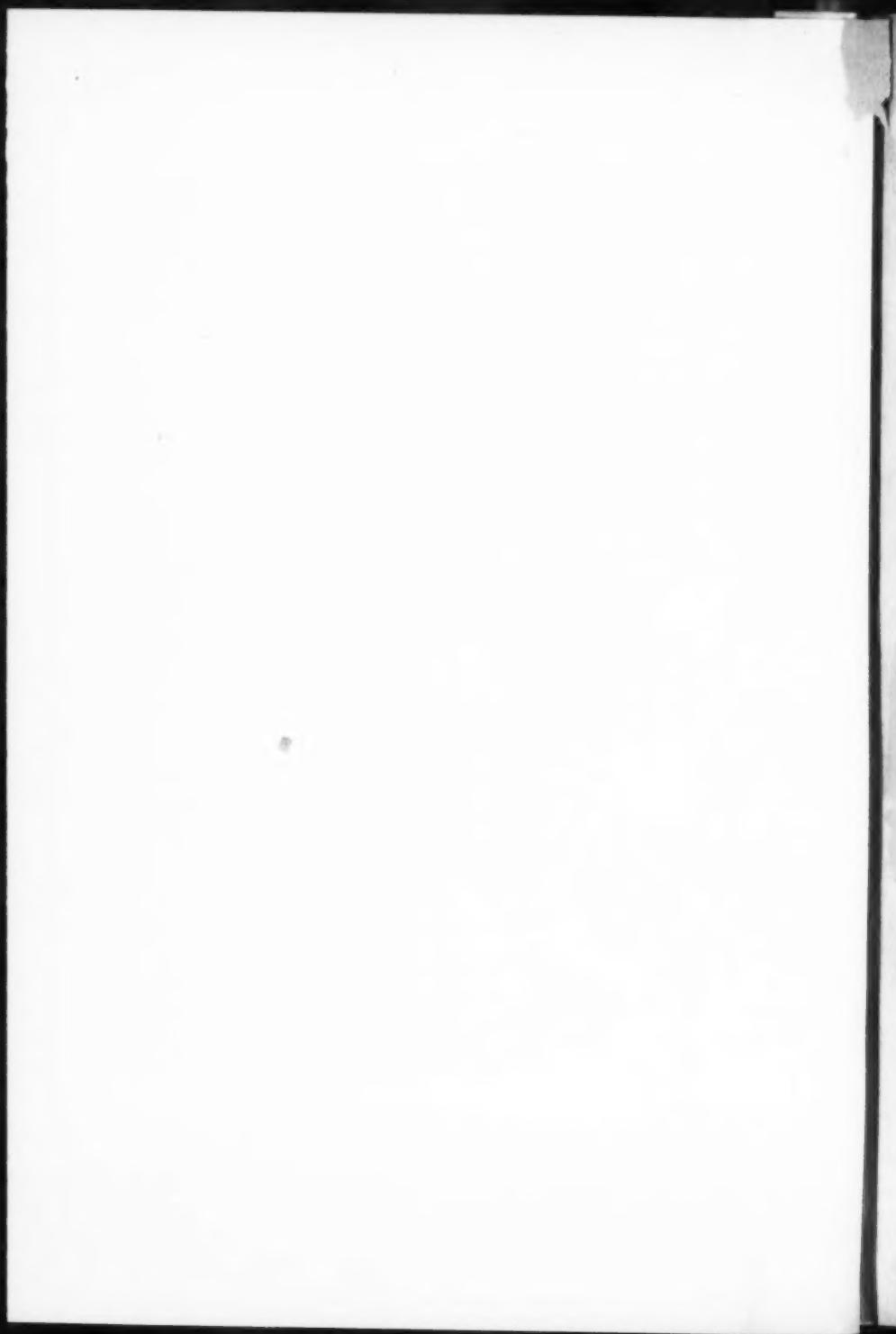
MISS NORTON'S ARTICLE.

SUPPLEMENT TO THE SCH



3. Landscape. Watercolor over a Charcoal Drawing.

THE SCHOOL ARTS BOOK, JANUARY, 1905.



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